

13.

504 $\text{♩} = 77$

504

$\text{♩} = 77$

511

512

513

514

515

516

517

520

521

522

523

524

525

526

527

524

Treble clef, 7 sharps, 524

Bass clef, 5 sharps, 525

Treble clef, 7 sharps

Bass clef, 5 sharps

531

Treble clef, 7 sharps

Treble clef, 5 sharps

Bass clef, 5 sharps

537

Treble clef, 7 sharps

Treble clef, 5 sharps

Bass clef, 5 sharps

14.

543 $\text{♩} = 85$

548

552

556

560

5

564

568

572

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

576

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

581

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

15.

586 $\text{♩} = 55$

589

592

596

599

602

606

611

16.

615 $\text{♩} = 67$

615 $\text{♩} = 67$

616

617

618

619

619

620

621

622

5

622

623

624

625

626

Treble staff: Measure 626: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 627: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 628: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 629: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 630: B-flat, D-flat, G-flat, C-flat, F-flat.

Bass staff: Measure 626: B-flat, D-flat, G-flat. Measure 627: B-flat, D-flat, G-flat. Measure 628: B-flat, D-flat, G-flat. Measure 629: B-flat, D-flat, G-flat.

Bass staff: Measure 626: B-flat, D-flat, G-flat. Measure 627: B-flat, D-flat, G-flat. Measure 628: B-flat, D-flat, G-flat. Measure 629: B-flat, D-flat, G-flat.

630

Treble staff: Measure 630: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 631: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 632: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 633: B-flat, D-flat, G-flat, C-flat, F-flat.

Bass staff: Measure 630: B-flat, D-flat, G-flat. Measure 631: B-flat, D-flat, G-flat. Measure 632: B-flat, D-flat, G-flat. Measure 633: B-flat, D-flat, G-flat.

Bass staff: Measure 630: B-flat, D-flat, G-flat. Measure 631: B-flat, D-flat, G-flat. Measure 632: B-flat, D-flat, G-flat. Measure 633: B-flat, D-flat, G-flat.

634

Treble staff: Measure 634: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 635: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 636: B-flat, D-flat, G-flat, C-flat, F-flat.

Bass staff: Measure 634: B-flat, D-flat, G-flat. Measure 635: B-flat, D-flat, G-flat. Measure 636: B-flat, D-flat, G-flat.

Bass staff: Measure 634: B-flat, D-flat, G-flat. Measure 635: B-flat, D-flat, G-flat. Measure 636: B-flat, D-flat, G-flat.

638

Treble staff: Measure 638: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 639: B-flat, D-flat, G-flat, C-flat, F-flat. Measure 640: B-flat, D-flat, G-flat, C-flat, F-flat.

Bass staff: Measure 638: B-flat, D-flat, G-flat. Measure 639: B-flat, D-flat, G-flat. Measure 640: B-flat, D-flat, G-flat.

Bass staff: Measure 638: B-flat, D-flat, G-flat. Measure 639: B-flat, D-flat, G-flat. Measure 640: B-flat, D-flat, G-flat.

40

17.

$\text{♩} = 98$

644

648

652

656

660

Treble staff: Sixteenth-note patterns with various accidentals (sharps and flats). Bass staff: Chords in G major and C major.

663

Treble staff: Sixteenth-note patterns with various accidentals. Bass staff: Chords in G major and C major.

666

Treble staff: Sixteenth-note patterns with a six-measure bracket. Bass staff: Chords in G major and C major. Measure 667: Sixteenth-note patterns with a six-measure bracket labeled 'enh.'

669

Treble staff: Sixteenth-note patterns. Bass staff: Chords in G major and C major. Measures 670-671: Sustained notes with sixteenth-note patterns above them.

42

673

(b) ♭ ♮ ♯ ♪ ♫ ♬

—

—

—

677

—

—

—

18.

♩ = 138

683

—

—

—

687

—

—

—

691

Bassoon: 8: (quarter note)

Middle Bassoon: 8: (quarter note)

Bassoon: 8: (quarter note)

695

Bassoon: 8: (quarter note)

Middle Bassoon: 8: (quarter note)

Bassoon: 8: (quarter note)

700

Bassoon: 8: (quarter note)

Middle Bassoon: 8: (quarter note)

Bassoon: 8: (quarter note)

704

Bassoon: 8: (quarter note)

Middle Bassoon: 8: (quarter note)

Bassoon: 8: (quarter note)

708

Treble clef, 4 flats, 2/4 time.

Bass clef, 4 flats, 2/4 time.

711

Treble clef, 4 flats, 2/4 time.

Bass clef, 4 flats, 2/4 time.

715

Treble clef, 4 flats, 2/4 time.

Bass clef, 4 flats, 2/4 time.

Bass clef, 4 flats, 2/4 time.

720

Treble clef, 4 flats, 2/4 time.

Bass clef, 4 flats, 2/4 time.

Bass clef, 4 flats, 2/4 time.

724

Musical score for measures 724-728. The score consists of three staves. The top staff has a treble clef, a key signature of four flats, and a common time. It contains eighth and sixteenth note patterns. The middle staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns. The bottom staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns.

729

Musical score for measures 729-733. The score consists of three staves. The top staff has a treble clef, a key signature of four flats, and a common time. It contains eighth and sixteenth note patterns. The middle staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns. The bottom staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns.

734

Musical score for measures 734-738. The score consists of three staves. The top staff has a treble clef, a key signature of four flats, and a common time. It contains eighth and sixteenth note patterns. The middle staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns. The bottom staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns.

ritenuto

739

Musical score for measure 739. The score consists of three staves. The top staff has a treble clef, a key signature of four flats, and a common time. It features a ritenuto instruction above the first measure. The middle staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns. The bottom staff has a bass clef, a key signature of four flats, and a common time. It contains eighth note patterns.

19.

744 $\text{d.} = 44$

749

755

761

768

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

774

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

781

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

787

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

793

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

48

20.

801

$\text{♩} = 52$

806

811

816

816

820

820

824

824

828

This musical score page contains three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 828 starts with a sixteenth-note pattern in the top staff, followed by eighth-note chords in the bass staves. Measure 829 continues the sixteenth-note pattern in the top staff and changes the bass chords. Measure 830 begins with a sixteenth-note pattern in the top staff, followed by eighth-note chords in the bass staves. Measure 831 concludes the section with a sixteenth-note pattern in the top staff and eighth-note chords in the bass staves.

832

This musical score page contains three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 832 starts with a sixteenth-note pattern in the top staff, followed by eighth-note chords in the bass staves. Measure 833 continues the sixteenth-note pattern in the top staff and changes the bass chords. Measure 834 begins with a sixteenth-note pattern in the top staff, followed by eighth-note chords in the bass staves. Measure 835 concludes the section with a sixteenth-note pattern in the top staff and eighth-note chords in the bass staves.

837

This musical score page contains three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 837 starts with a sixteenth-note pattern in the top staff, followed by eighth-note chords in the bass staves. Measure 838 continues the sixteenth-note pattern in the top staff and changes the bass chords. Measure 839 begins with a sixteenth-note pattern in the top staff, followed by eighth-note chords in the bass staves. Measure 840 concludes the section with a sixteenth-note pattern in the top staff and eighth-note chords in the bass staves.

21.

$\text{♩} = 48$

843

846

850

52

22.

$\text{♩} = 50$

854

859

864

869

873

Musical score page 53, system 1. Treble staff: Measures 873-875 show sixteenth-note patterns. Bass staff: Measures 873-875 show eighth-note patterns.

877

Musical score page 53, system 2. Treble staff: Measures 877-879 show sixteenth-note patterns. Bass staff: Measures 877-879 show eighth-note patterns.

881

Musical score page 53, system 3. Treble staff: Measures 881-883 show sixteenth-note patterns. Bass staff: Measures 881-883 show eighth-note patterns.

885

Musical score page 53, system 4. Treble staff: Measures 885-887 show sixteenth-note patterns. Bass staff: Measures 885-887 show eighth-note patterns.

23.

890 $\text{♩} = 64$

893

Doppio movimento $\text{♩} = 64$

896

899

903

906

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

910

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

914 Tempo I

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

917

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

920

Treble clef, B-flat key signature, common time.

Bass clef, B-flat key signature, common time.

56

24.

923 $\text{♪} = 100$

929

933

936

940

Treble clef, 1 flat, 940

Bass clef, 1 flat

Bass clef, 1 flat

944

Treble clef, 1 flat, 944

Bass clef, 1 flat

Bass clef, 1 flat

949

Treble clef, 1 flat, 949

Bass clef, 1 flat

Bass clef, 1 flat

955

Treble clef, 1 flat, 955

Bass clef, 1 flat

Bass clef, 1 flat

The image shows three staves of musical notation for organ, likely from a score by J.S. Bach. The notation is in common time, with a key signature of one flat. The top staff is the Treble (G) clef, the middle staff is the Bass (F) clef, and the bottom staff is also the Bass (F) clef.

- Staff 1 (Treble):** Starts with a measure of two eighth notes followed by a dotted half note. This is followed by a measure of six eighth notes (three pairs). The next measure begins with a sharp sign, followed by a measure of six eighth notes. The final measure starts with a sharp sign, followed by a measure of six eighth notes.
- Staff 2 (Bass):** The bass line consists of sustained notes with grace notes. It features sustained notes on D, E, F, G, A, and B. Grace notes are placed above the main notes, primarily on the second and fourth beats of each measure.
- Staff 3 (Bass):** The bass line continues with sustained notes and grace notes. It includes sustained notes on D, E, F, G, A, and B. Grace notes are placed above the main notes, primarily on the second and fourth beats of each measure.

N.B. (Note Bene) appears between the first and second staves of the first section (mm. 959-960).

Measure 963: The bass line continues with sustained notes and grace notes. It includes sustained notes on D, E, F, G, A, and B. Grace notes are placed above the main notes, primarily on the second and fourth beats of each measure.

Measure 968: The bass line continues with sustained notes and grace notes. It includes sustained notes on D, E, F, G, A, and B. Grace notes are placed above the main notes, primarily on the second and fourth beats of each measure.

N.B. On organs which lack sufficient independence in the Pedal division (employed as it is here in the same octave as the notes held in the l.h.), one may relinquish low D after the first eighth note beat of m.960. Then, add it back in in the penultimate m. In addition, in the second halves of mm.961, 963, 965, 967 and 969, one may play a dotted quarter of low D tied to an eighth in the succeeding m.

Performance Notes

1. The end of the B major has the only fermata I left in place, owing to the piece's age as well as the fact that it ends with a ritenuto. Other fermatas are now written out in an approximation of how long I feel the final chords should be held.
2. I also eschewed the use of first and second ending repeats, writing out all such music in full. The repeats still in place can be considered optional when it comes to service playing or informal performance.
3. Similarly, formal sections can be repeated or omitted in consideration of time constraints. (Conversely, I recall that the coda of the F minor Prelude came into being only because I needed to fill in more time before the service started that morning!)
4. Between my still developing pedal technique and my often having to work with a less than reliable pedal division, the use of the pedal in some numbers will be found to be rudimentary or even non-existent. The addition of pedal from, say, m.9 of the E-flat major Prelude (or perhaps the upbeat thereto) might be considered judicious.
5. All of the Preludes can be played on a single manual, but separating out the melodic line in, say, the B minor, could be advisable. I always do so in the E major Prelude, even though the melody passes a lot from hand to hand.
6. Some notes about specific Preludes:
 - a. The opening C major march is in ternary form, and some performers may choose to use differing registrations to contrast the two sections. If you do this, please note that mm.27 and 28 are formally still part of the B-section and should share its registration. (The A-section doesn't actually return until the upbeat to m.29.) Similarly, the last four mm. of the Prelude, although they refer to the music of the B-section, are clearly still part of A, and should maintain its registration. The final chord has been simplified. It originally included the two C's on either side of the held notes in the l.h., plus the G below the present r.h. chord.
 - b. The end of the C-sharp minor Prelude is very unorganistic, and needs modification to work in a very reverberant room.
 - c. The general notes mention the Papa Bear and Mama Bear versions of the B-flat major Prelude. (In the former, the l.h. takes the present r.h., while the r.h. plays the same notes an octave higher; the melody in thirds and sixths is taken by pedal non legato.) There is a Baby Bear version too, if you can play the pedal solo legato: in a registration at a medium volume, each hand takes one of the two obbligato lines which are found in the top staff.